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It is disputed what aim a translator should propose to himself in dealing with his original. Even this preliminary is not yet settled.

And again, in specific criticism of Mr. Newman's translation of the *Iliad*, he writes:

I advise the translator not to try to rear on the basis of the *Iliad* a poem that shall affect our countrymen as the original may be conceived to have affected its natural hearers.

Mr. Arnold's analysis and constructive criticism are familiar; he was more eager to assist future translators of Homer than to tilt with Mr. Newman, whose scholarship he respected, but whose theories of literary propriety impressed him unfavorably.

Without question Mr. Cudworth pondered well the peculiar qualities of Horace's workmanship. Some odes are much superior to others. In spite of a superficial uniformity in Horace's lyric technique there is a surprising variety in his cadences, and his economy of words. His diction is not archaic; there are few eccentricities, no strange "horned beasts" of words running amuck; there are inimitably clever combinations of familiar words in telling phrases; subtle interweaving of phrases; and emphasis secured by throwing significant words into bold relief. The monosyllabic nature of the English language of itself dooms any attempt to reproduce the effect of the Latin cadences. A Tennyson might boldly experiment in English *Alcaics* in a single poem; but he could not have sustained the effort in a translation of Horace without violating the Horatian felicity and the native genius of the English language.

Mr. Cudworth, of course, understands the predicament. He has clearly defined his position as to the general external characteristics of Horace's manner. But does he rise or fall with Horace? Does his touch become light or heavy, grave or gay, as Horace's mood and manner vary? Only fine feeling for the Latin verse and a genius, almost recreative, combined with a pitiless self-criticism could achieve even a qualified success in so difficult a field. But whatever assurance he may entertain as to the validity of his ideal of translation, Mr. Cudworth speaks with becoming modesty of his own muse; nor it is unfair judgment of his experiment to affirm that his Englished Horace is often not recognizable as the reincarnation of the Venusian. He has, indeed, often caught the spirit and the cadence of phrase and strophe; yet the whole of a poem is much more than the sum of its material parts. The highly artificial ode to *Pyrrha* (1.5) well illustrates the elusive qualities of the poet. The ode is a dramatic monologue; the scene is outlined in an appeal of surprise; irony and humor point the moral. But how exquisitely turned are the lines:

qui nunc te fruitur credulus aurea,
qui semper vacuum, semper amabilem
sperat, nescius aurae
fallacis.

In the Latin there is facile grace, haunting melody; and the inevitable word fits into its predestined place. And

could infatuation and coquetry be more simply, more effectively, pictured? Mr. Cudworth conceives the situation thus:

Who now, bewitched beneath thy golden spell,
Hopes thee for aye his own, lovely for aye,
Unweeting of the stormwind fell
So soon to blow!

Mr. Conington translates as follows:

Who now is basking in your golden smile,
And dreams of you still fancy-free, still kind,
Poor fool, nor knows the guile
Of the deceitful wind!

There cannot be any doubt that something has evaporated from the Latin, something so characteristic of the Latin and having perhaps no exact counterpart in English. Individual judgment must determine whether a given version produces an effect approximate to that of the original.

I do not believe it to be fair to dismiss with superficial criticism a labor of love such as this translation unquestionably appears to be. May the little book add many a deft phrase to our store of interpretations and find many sympathetic readers. Personally I have found that the studied formalism and archaistic "poetic" diction produce on me an effect quite different from that intended. If a jealous lover of Horace can be called unbiassed, such is my unbiassed feeling. But will not some second Matthew Arnold gird himself to the task of teaching the present generation how the definitive English translation of Horace should be conceived and written? No Valerius Cato, 'most learned of grammatic knights', but some one who, both knowing Latin and appreciating good poetry, may be bold enough to outface the critics!

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Classical Articles in Non-Classical Periodicals

II

Bulletin of the John Rylands Library—April to November, 1919.
A Bilingual Papyrus of Cicero. Rylands Greek Papyri No. 61 [a fragment of the Second Catilinarian, in parallel columns of single words or small groups. Written between 400 and 500 A.D., in the Latin mixed uncial style. The Greek also shows irregular uncials with some admixture of cursive writing. Professor W. M. Lindsay is quoted for the view that this manuscript shows that the bilingual text of the Second Catilinarian from which the famous Philoxenus Glossary (see *The Classical Review* 31, 155, 188) was compiled was in use in Egypt in the fifth century. The home of that papyrus was in Italy. Hence he suggests that this speech had been published with a Greek word for word translation as a School book, and was used for teaching Latin in Greek-speaking countries and for teaching Greek in Latin-speaking countries]; Metrical Fragments in III Maccabees, J. Rendel Harris [an argument that fragments from Greek tragic literature are imbedded in this work—e. g. a fragment dealing with the fall of Troy and another dealing with the tyranny of Phalaris].

Discovery—June, *The Discoveries in Crete*, George Glasgow.
Deutsche Literaturzeitung—Jan. 3, L. Kraus, *Die Poetische Sprache des Paulinus Nolanus (M. Maritimus)*; Feb. 7, Karl Trüdinger, *Studien zur Geschichte der Griechisch-Romanischen Ethnographie (A. Riese)*; May 15, R. Hirzel, *Der Name. Ein Beitrag zu seiner Geschichte im Altertum und besonders bei den Griechen (E. Fraenkel)*; F. Schwenn, *Die Menschenopfer bei den Griechen und Römern (R. Ganschinietz)*.

Educational Review—April, Report of the Joint Committee on Grammatical Nomenclature [emphasis is laid on the difficulty of using in English distinctions included in the section on mood, distinctions which are "necessary for Greek and Latin"]; May, *Education For Democracy*, C. F. Ross. G. H. G.